

## The Luncheon Trio

As sung in CHAS. DILLINGHAM'S singing and dancing frolic

## "THE ECHO"

Globe Theatre, New York

Words by JAMES O'DEA

Allegro grazioso.

Music by ANNA CALDWELL

1. I'm so aw - ful hun - gry, I could eat a cake of soap, And that's the case with empty lit - tle  
2. Cot - fee we can do with - out, for wine will sat - is - fy, But as for me, I fan - cy something

me. Well, how a - bout some lunch - eon? I sin - cere - ly trust and hope You've  
strong. Pitch in and have some on - ions, Oh, ... shame up - on you, fie! For

got e - nough to go a - round for three. Well here's the ta - ble and the ta - ble  
that I think I'll have to pull the gong. Ex - cuse me, while for fod - der I go

cloth all spread, And here's a head of let - tuce and a loaf of bread; I've  
on the trail, When I go out ba - na - na shoot - ing I can't fail; All

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round-ed up the but - ter, it's a tri - so old I fear, Oh! the suf - fring mach - rel, will you  
hail the fil - ty - sev - en, eat and drink va - ri - o - ties, Oh! the fly - ing Dutchman, will you

look who's here, Just look who's here! ...  
pipe the cheese, Pipe the E - dam cheese! ...

## CHORUS.

Rhine wine, fine wine, Bur - gon - dy or fix, We're the boys can put a - way what  
This cheese, Swiss cheese, Neu - cha - tel or Brie, Cheese that's old e - nough to vote the

ev - er wine there is, We'll drink it from a gob - let, or we'll  
cheese that pleas - es me, We'll sing it's fra - grant glo - ries in a

drink it from a stein, What the deuce do we care, wine, wine, wine,  
dos - en dif - ferent keys, What the deuce do we care, cheese, cheese, cheese.

The Luncheon Trio.

No. 250.

## NEW YORK THEATERS

New York, Jan. 7.—The changes of bill at the theaters this week brought Ethel Barrymore to the Empire in "Trelawney of the Wells," Elsie Janis in "The Slim Princess" to the Globe, and "Marriage à la Carte" to the Casino.

The latter, a musical play by the author of "The Boles of New York," is a timely work full of fun, song, and dance, mostly song. Emmy Wehlen, a prima donna who can act, has a beautiful voice and sings two or three songs delightfully. She is a charming little woman and an alluring comedienne. A large company of comedians and vocalists gave her valuable assistance. The performance won so many encores that the final curtain did not fall until nearly midnight. Ivan Caryll, composer of the music, conducted the orchestra. Liebler & Co. have given the piece a handsome production. "Marriage à la Carte" is U. K.

Many plays have failed this season because the authors have attempted to create so-called "atmosphere," and in doing so have lost the action of the story. Not so with "Fountain of Youth," now running at Wallack's Theater. In Louis N. Parker's comedy there is no end of atmosphere, but it is cleverly done, and nothing quite so diverting is now being played in our theaters. This play has hit the public fancy and will probably stay in town all the season. Every role is well acted; in fact, the company is almost beyond criticism.

"The Slim Princess," Elsie Janis' new vehicle, is a musical comedy founded on a George Ade story, in which the fair star shines to good advantage. Miss Janis, in the title role, is assisted by Joseph Cawthorne and his ever-present concertina (who ever told Cawthorne he was a comedian) and a numerous company, including a lot of pretty chorus girls in fetching gowns. The music of the piece is of a high order and the libretto understandable.

Chauncey Olcott comes to the Academy of Music January 20 in a romantic drama by Rida Johnson Young called "Barry of Ballymore," in which he has been extremely successful in other cities. It will be the first presentation of the play in New York. Mr. Olcott's engagement is for two weeks, and overflowing audiences may be predicted.

"Suzanne," in which Billie Burke is appearing in the Lyceum Theater, is an ice-cream-soda comedy, but flat and stale. "Suzanne" without Billie is impossible to imagine, for she pervades the play in every scene, and although she looks young for the complications she unravels, she is "it" first, last, and all the time. The comedy does not amount to much, and any daughter would be safe in taking her mother to see it.

Christie MacDonald in "The Spring Maid" has started on a successful career as a star. She sings with the artistic command of a prima donna and acts piquantly. The operetta has a pretty love story about a German princess and a haughty prince who falls in love with every girl he meets. The princess changes places with a girl who hands out the "health water" at a spa, and here the fun begins. In the end the princess marries the prince.

Monday in Toronto Lena Ashwell, assisted by Charles Waldron, began her tour in C. M. S. McEllan's "Judith Zerkine." Her supporting company includes John E. Kellard, Howard Kyle, Gordon Johnston, and little Donald Gallagher, who scored a hit in "Alma Janny Val-

## THE NEWSBOY'S RISE.

Story of What Gus Edwards Has Accomplished.

Full of difficulties has been the climb of Gus Edwards, who is at Chase's this week, heading his "Song Revue," the biggest vaudeville production on the stage to-day. He is the composer of over 100 big song hits, producer of eight big vaudeville acts, each and every one of which are hits. As a business man, he is proprietor of the Gus Edwards music publishing concern, which publishes all his big song hits. He writes the material for all his own acts, both librettos and music, and everything is produced personally by him from the staging of the dances to the hanging of the scenery.

Mr. Edwards has in his employ at the present time 500 people, quite an army, some of whom have been with him for many years. In speaking of his success recently, Mr. Edwards had this to say: "I did not reach my success as easily as you might imagine. It was a hard climb, and to-day, as I look back to my past hardships, I appreciate the cost of my success. I was born in Prussia; came over here an immigrant boy; lived in Brooklyn, N. Y., with my parents, and I remember that when I became acquainted with the boys of the street how readily I learned the English language. I found myself always singing melodies. This was at the age of twelve years."

"I used to earn nickels and dimes shoveling snow off the sidewalks, and when my customers had paid me, I turned around and put it back again and earned the money over. I used to carry wood for blocks and blocks, bringing it home for my mother, so she would not have to buy any kindling for the stove. I sold newspapers in Brooklyn for more than a year, and many a time I would go into the back part of a cafe with my bundle of newspapers and sing songs. I was gifted with a good voice, and I was always sure of earning two or three dollars a night. After a while, when the summer months came around, I would ride in the street cars to Coney Island at night and go through the car singing popular ditties, and in this way I earned a comfortable livelihood for a boy. There never was a time that I did not make money, but I was always one of the few boys who did not shoot craps or do any gambling or hanging around the saloons for drink or smoke, and to-day is one of the reasons for my success."

"I always was a lover of music, and would sit down at the piano and pick out melodies. One day I composed a song at the piano, though I could not read a note of music or know any notes. I was singing it just simply found that I could sit at the piano and play pretty melodies. I kept this up for some time until I met a young fellow by the name of Will D. Cobb and we worked together. He wrote some lyrics and I wrote the music to fit the words. At the age of sixteen I wrote 'I Can't Tell Why I Love You, But I Do,' which afterward turned out to be a big success. I followed this up with 'All I Want Is My Black Baby Back,' 'Could You Be True to Eyes of Blue,' 'Tummy,' 'Zangbar,' 'Good-by, Little Girl, Good-by,' 'Mama,' 'In My Way of Playing,' 'I Just Simply Found I Love You,' 'Louisiana Lou,' and a great many others. Years ago I realized I was making a lot of money for music publishers, and they were getting the benefit of my brain, and I decided to go into the music-publishing business and publish my own songs. I started business with 'If a Girl Like You Loved a Boy Like Me,' 'Somebody's Sweetheart I Want to Be,' and 'Two Dirty Little Heads.' Then I put out 'Schooldays,' which sold over 1,000,000 copies; 'Sunbonnet Sue,' 'I Just Can't Make My Eyes Behave,' and all the songs that you hear in my 'Song Revue.'"

Here is a new one. Fluke O'Hara, the singing Irish comedian, who is starring in "Wearing of the Green," writes me as follows: "As my voice is part of my stock in trade, I have just purchased an accident insurance company a policy for \$50,000, which insures my voice for a period of eighteen months from January 1, 1911. Fluke is a wise young man. 'Over Night,' a farce comedy by Philip H. Bartholomae, a new author, was produced in the Hackett Theater Monday night by William A. Brady. The story of this play revolves around the adventures of two honeymooning couples. There are three acts of laughable complications."

Mrs. Carter Coming. Mrs. Leslie Carter, having completed a very profitable engagement of six weeks in her new play "Two Women," at the Lyric Theater, will remain in Greater New York for two weeks more. Starting to-morrow night John Cort's emotional star will play a week at the Shubert Theater, Brooklyn, and the following week she will be seen at the West End Theater. Then Mrs. Carter will play Philadelphia for two weeks at the Adelphi Theater, the Belasco Theater, Washington, for a week; and the Auditorium Theater, Baltimore. The Pittsburgh, Buffalo, and Boston will follow.

## GEORGE TALLMAN—SINGER.



GEORGE TALLMAN

in "The Chocolate Soldier." Coming to the Belasco.

George Tallman, who sings the role of Alexius in "The Chocolate Soldier," not only created the part in this country, but has been continuously with the Whitney Opera Company since the opening night. Incidentally, he has achieved a record unknown in opera. From September 5, 1909, when the opera was first produced in America, Mr. Tallman has sung the part without missing a single performance. This includes a run of 200 nights in New York, of two months in Boston, in Philadelphia, and in a number of the smaller cities, so that he will have sung the role without missing a performance for nearly 500 times when the opera comes to the Belasco for the week of January 14.

Oscar Straus, the composer of the opera, congratulated Mr. Tallman not long ago on this record, and the composer is authority for the statement that few roles of so great difficulty have ever been written for a tenor in a comic opera. Mr. Tallman had his training in grand opera, and has a repertoire of forty-six operas. He is an enthusiastic golf player, and attributes no little of his staying

abilities to the benefits he has derived from being so much in the open air.

Mr. Whitney promises Washington the finest company that has ever been seen in this brilliant work. It includes Rena Vivienne, in the prima donna role; Mildred Rogers, late of the Boston Grand Opera Company; Gene Lunska, formerly of the Anna Held company; Eileen Spellman, formerly of the Savage grand opera forces; Mr. Tallman, Harry Fairleigh, as "the chocolate soldier"; George O'Donnell, and Francis J. Boyle, who is said to be one of the greatest buffos on the American stage to-day.

## Boston Symphony Orchestra.

The third Boston Symphony concert, which will be given in the New National Theater on next Tuesday afternoon, January 10, will bring as soloist the greatest of Russian violinists, Mischa Elman. This will be the third consecutive season in which this remarkable artist has appeared here with the Boston Symphony. He will play Lalo's Spanish Symphony, one of the finest works written for solo violin and orchestra, and the peculiar qualities of Elman's playing, notably his extraordinarily rich and luscious tone, are displayed at their best in this work.

Mr. Fiedler offers nothing new nor startling in the orchestral selections. The concert will begin with an overture by Handel in D major. The symphony will be Beethoven's in A major, No. 7, which Richard Wagner once called "the apotheosis of the dance." This and its successor, the eighth, are the two works of Beethoven in which the great composer showed the genial side of his nature, although, curiously enough, the seventh was written during one of the most unhappy periods of his life. Mr. Fiedler is particularly fortunate in his reading of the symphony, which has attracted much attention wherever he has played it.

The last number on the programme will be by Engelbert Humperdinck, who is just now so much in the public eye, owing to the recent performance in New York for the first time on any stage of his new opera, "Die Koenigslander." A number of years ago, while he was a resident of Spain, he wrote a Moorish rhapsody in which with extraordinary success he pictures the Oriental colors of Morocco, where he spent considerable time. Mr. Fiedler will play the second movement of this suite, which is entitled "Tangier—a night in a Moorish Cafe."

## A Sam Bernard Story.

Sam Bernard, starring this season in "He Came from Milwaukee," relates the following, which is a conversation overheard by the comedian in a small drug store in the Bronx, where Mr. Bernard, while out motoring, stopped long enough for a glass of buttermilk.

"The German boy who presided over the soda fountain was plainly accustomed to patrons who did not know their own minds, and his habit of thought was difficult to change."

"Plain soda," said a stout woman at the counter.

"You had vanilla or you had lemon?"

"He came from Milwaukee," relates the following, which is a conversation overheard by the comedian in a small drug store in the Bronx, where Mr. Bernard, while out motoring, stopped long enough for a glass of buttermilk.

"The German boy who presided over the soda fountain was plainly accustomed to patrons who did not know their own minds, and his habit of thought was difficult to change."

## THE NEW WOMAN AGAIN.



MAY ELLISON.

The new woman is not a new figure upon the American stage by any manner of means. As long ago as 1890 the lamented Charles Hoyt had caricatured the female who pursued political preferment and demanded equal suffrage in a farce called "The Contented Woman." Since that time the female apostle of equal rights has been annually introduced in one guise or another, and some of the guises were not at all flattering, either to the new woman or to the old man.

In "The Old Town," in which Montgomery and Stone are coming to the National Theater, George Ade has introduced the new woman again. He calls her a suffragette, this time utilizing the expressive word coined by which London signified the female vote seeker, who invaded the houses of Parliament and forced battle upon the metropolitan police. Fawcett-Smith is the name which Mr. Ade gives his suffragette in "The Old Town." In counter-distinction to the massive and masculine-looking woman whom Mr. Hoyt drew as his idea of the champion of woman's rights, Mr. Ade's suffragette is not at all unattractive. As played by Miss May Ellison, Fawcett-Smith is rather the tailor-made, stalwart, athletic, and intellectual type, so generally the output of the big Eastern female colleges, a very frequently recognizable figure in the streets of Boston. Fawcett's severe coiffure, masculine hat, collar, and shirt front, her businesslike shoes and walking stick are but adjuncts to her self-assured and determined countenance, when an alert, self-possessed figure, she holds up the candidate for the senate with a demand for an expression of his convictions on "the burning issue" of "the right of woman to the ballot."

"Drifted" was sent to the storehouse after his engagement at the Nassau Theater.

"Drifted" is no more. It is very likely that Albert Chandler will re-appear as a vaudeville star.

seminary at Ogontz. She began her stage career in Mr. Dillingham's company, supporting Elsie Janis, from which she was transferred to the Montgomery and Stone company in "The Red Mill." This season she began as understudy for Miss Nathalie Greene, and when that young lady resigned from "The Old Town" company to get married, Mr. Dillingham promoted Miss Ellison to principal part. The famous Eleanor Sears, Boston's society athlete, is one of the notabilities who found some ideas to copy from Fawcett-Smith's costumes.

## Washington Symphony Orchestra.

Miss Dagmar Ruebner, who will be the piano soloist with the Washington Symphony Orchestra at the Columbia Theater on January 17, was born in Germany of Danish and French parents, but came to America at the age of sixteen. Her father, Prof. Cornelius Ruebner, is the well-known pianist and occupies the chair of music at Columbia University. Although Miss Ruebner showed signs of unusual ability at an early age for music, she was not allowed to begin her lessons until she had reached the age of nine years, when she commenced her pianistic education under the direction of her father. Miss Ruebner is a favorite of the Grand Duchess of Baden, the only daughter of Emperor William I of Germany. In addition to the success won by her in European court circles, this young pianist has been cordially received at many private recitals in this country, including a notable one given last spring at the White House. At the concert on the 17th Miss Ruebner will play Mrs. H. A. Beach's concerto, which was dedicated by the composer to Mme. Theresa Carreno, the celebrated pianist. In addition to the fact that she is one of the youngest pianists who has ever appeared in this country with a symphony orchestra, Miss Ruebner is also distinguished by her ability as a composer, as a vocalist, and as a linguist. The audience which greets her on this her initial public appearance in this city will find Miss Ruebner to possess one of the most charming personalities at present before the public. Under the direction of Heinrich Hammer the orchestra will present the following programme: "Siegfried Idyll," Wagner; "Les Preludes," symphonic poem, Liszt, and "Sigurd Jorsalfar," Grieg.

## The Farnsworth Lectures.

In inaugurating F. Eugene Farnsworth's two courses of travel talks at the Columbia Theater Friday afternoon at 4:30 o'clock the management believes it has secured for Washington the most promising recruit in the field of illustrated travel talks that has developed in recent years. Mr. Farnsworth is said to be an artist of ability, an entertaining and instructive lecturer, and an authority on photographic subjects. The Friday course will be repeated Sunday evenings at 8:30 o'clock, each course comprising the following lectures: January 13 and 15, "Old Nuremberg, Salzburg, and the Inn Valleys of Tyrol;" January 20 and 22, "From the Dalmatian Coast to the Alps;" and January 27 and 29, "Life on the Canal Zone."

## Schumann-Heink.

Mme. Schumann-Heink, the great contralto, will give her only recital in Washington this season at the Columbia Theater Monday afternoon, January 23, at 4:30. Her programme will be one of the finest ever arranged by a great singer, and will include, in addition to the songs chosen for her periods and countries, a generous array of songs by American composers. There will also be some lullabies, to be sung as she alone can sing them. The sale of seats will open next Thursday, January 12, at Drury's music store.